## JAPANESE SOMETIMES MOVED AS OTHER HUMAN BEINGS ARE

The news that the Baltie fleet, about which we in Tokio had talked hourly these months past, has been met and practically destroyed is twenty-four hours old now, but it has not yet become "official," so one is supposed to know nothing. This is a part of the trarvelous. nothing. This is a part of the marveloug, Japanese "system." The arsenal blew up this morning, killing or wounding a up this morning, killing or wounding at couple of hundred workmen, and this is the subject of paramount interest. There are dark hints of Russia spies, of treach-ery, and the air is electric. The great battle is still raging off the western coast, and Japan is achieving one of the greatest victories in all her history, I suppose, or in all the world's history, for

pected. And one of those days, when there is no battle raging and no electric expectancy in the air, I suppose we may go to the Meiji Theatre and see it all acted in weardsome detail by those marvelous actors of the newest school.

I should not be surprised, however, to find that the name of the Meiji Theatre had been changed by the time "The Fail of Mukden," "The Siege of Port Arthur" and "The Destruction of the Baitur Elect" are ready for production, because already there is a noticeable resentment in Jupan against the use of the word "enlighterment" in connection with anything Japanese. he era of enlightenment, and recognized the fact; but in the meantime she has learned that the unite against its aggressions in the no whether its aggressiveness extends

Emotions Occasionally Break is safe to say that the climax of Japan's greatness has not been reached, even in the complete defeat and humiliation of the "strongest military power on earth."

Scene in the Theatre.

Scene in the Ineatic.

But I am allowing the battle of Togo's fleet and the Baitle squadron to keep me away from the Meiji Theatre, which is easily accounted for by the fact that I am almost within sound of the guns and entirely enveloped in the "electric time was much of interest, you may be sure, since we, were held there through seven long hours. The play was "Namiko," a modern fove story, in which some of the characters are easily recognized as personages of vast importance in Toklo, I used that I went at half past three in the afternoon, was in time to see the last one fall at the conclusion of the elevienth act, nearly seven hours later, and it was a modern draina in a modern theatre, acted by modern actors of the newest school. While we sat there gathering much food for reflection of the swas engaing the Baitle squadron up in Tsushima Strait in a maynl battle such as has never been fought before in the world's history, but we know nothing about it, If we had I dare say we could hardly have awaited so calmly the end of the much less interesting drama we were witnessing. We should have been out cagerly listening for the excited jangling of the bells of the gogral boys who always follow so tardily upon the heel-of interesting rumor from the seat of war.

Took It Very Coolly.

The news that the Baltle fleet, about which we in Tokio had talked hourly these months past, has been met and practically destroyed is twenty-four hours old now, but it has not yet become But I am allowing the battle of Togo's fleet and the Baltic squadron to keep

a true story, and its dramatization is called "Nami-ko." In the play the husband is made a young naval officer, and it is while he is away fighting in the Japan-China Warthnt bis wife is divorced, but most of the other characters are hardly disguised at all, and it is interesting to hear the people frankly calling them by their real names. In the first act Nami-ko and Takeo are just married and are on their wedding journey to Ikao, the beautiful hot springs up in the Nikko mountains. Here is glaring modernity number one, for wedding journeys are the very newest thing in Japan's newly acquired customs, and are looked upon by most people with scornful suspicion and disapproval. Nami-ko is followed to Ikao by Chiliwa, a former lover and her husband's cousin. He is castly recognizable as a young officer scornful suspicion and disancroval. Namiko is followed to Ikao by Chijiwa, a former lover and her husband's cousin. Ho
is easily recognizable as a young officer
of high family who redeemed a very serrious disgrace by conspicuous bravery at
the first siege of Port Arthur. In the
play he has forged Takeo's mame to a
note, which is about to fall due, and
he is consequently in very great trouble.
Nami-ko knows nothing about this, of
course, and she resents the attitude of
easy familiarity he assumes toward her
in such a way as to make of him a bitter
enemy. After that he becomes the conventional villain, plotting, with clinehed
hands and glemning eyes, the downfall
of the gentle and unsuspecting heroine.
He is very entertaining. In the second
act we were taken boldly into the modern
home of the Marshal Oyana, who in the
play becomes General Katakka. Here we modern woman in all Japan, a graduate of Vassar College, and altogether Americanized, who was step-mother to the older children of the house. With her were two little children, one of whom I now know as a benuifful young woman-beautiful and tell and velvety soft and dark, indeed, that I call her "Lady Irls." At least, I suppose little Ki-chan, of the play, was she, for the Marchioness Oyama has no other daughter.

How Japs Delude Themselves.

The field-marshal is played by a very tall ma, with dignity enough for two or three field-marshals, and the audience was immensely pleased with him. This vividly illustrates a very peculiar Japanese characteristic. As a people, they lie to themselves constantly and believe implicitly in their own falsehoods, and in nothing is this so noticeable as in

their conception of their own size. They don't think they are a small people at all, and I think they would rather resent a pictured or impersonated Oyama under six feet in height. In the wonderful prints of lurid war scenes one fluds in the windows of book-shops and in all the bazans, the overestimation of the size of the Japanese soldiers is the function of the size of the Japanese soldiers is the function of the size of the Japanese soldiers is the function of the size of the Japanese soldiers is the function of the size of the Japanese soldiers is the function of the size of the Japanese soldiers is the function of the size of the Japanese soldiers is the function of the size of the Japanese soldiers is the function of the function of the size of the other day I came across a picture, in brilliant reds and yellows, of the meeting believen General Stoessel and Nogl at Port Arthur. Nogl towered at least two inches above his crestfallen foe, and he clasped him by the hand with an air which plainly said, "There, little chap, never mind, You did all that could possibly have been expected of you, considering who I am." So the audience at Melli was delighted with the six-foot Oyama, and fully believed in him.

In act third we meet a famous capital-

audience at Meijl was deligned with six-foot Oyama, and fully believed in him.

In act third we meet a famous capitalist who is supposed to have made much money fraudulently and at the expense of the availat government during the Japan-China War. He is very rich, but nobody in Japan curies him his wealth, He it was who cashed the forged note for Chiljiwa, and in this act the villain has it thrown in his face by the righteous here after none of the family. It suppose in the old days this would have led to a "revenge," as all murders of this character were called, and to an honorable "hurstell" or self-execution. But this hed being all miders of this character were called, and to an honorable "hurstell" or self-execution. But this hed being all stamped upon them then shook his fist menucinely at the retreating figure of Takeo. It couldn't have been done better at the Fourteenth Street Theatre in New York. In the fourth act, we have Takeo and Nami-ko together at Kush, down on the seacoast, where they have a little summer place. Nami-ko looks to be in just about the last stages of consumption, while Takeo is all that could be desired in vigorous young health. Now, it is said there is no such thing as martial love in Japan, but it seems to me the effect upon the audience of this scene between Nami-ko and Takeo quite disprove the assertion.

Marital Love.

In his masterful book on the social and navelic "Evolution of the Japanese,"

effect upon the kulente of this sched proves the assertion.

Marital Love.

In his masterful book on the social and psychic "Evolution of the Japanese." Mr. Sydney L. Guilck: asys: "In no regard, perhaps, is the contrast between the East and the West more striking than in the respective ideas concerning woman and marriage. The one counts woman and marriage. The one counts woman in the equal, if not the superior, of man; the other looks down upon her as man's inferior in every respect; the one considers profound love as the only true condition of marriage; the other thinks of love as essentially impure, beneath the dignity of a true man, and not to be taken into consideration when marriage is contemplated." Then the editor of the Japan Mail, an Englishman, who is himself the husband of a Japanese wife, says: "The woman of Japan is a charming personage in many waysgracious, refined, womaniy before everything, sweet tempered, unselfish, virtuous a splendid mother and an ideal wife from the point of view of the master. But shee is virtually excluded from the whole intellectual life of the nation. Politics, art, literature, science are closed books to her. She cannot think logically about any of these subjects, express herself clearly with reference to any of them or take an intellectual part in conversations relating to them. She is, in fact, totally disqualitied to be her husbands intellectual companion, and the inevitable result is that he despises her.

This is a very large and a most interesting subject to one who knows the Japanese woman, and the least observing foreign visitors in the country could bring forward mach evidence in things he has himself seen to prove all that has been said regarding the wickedly loose construction of Japanese society but at the Moil Theatre vesterday I was introduced to another side of the question, and saw something I had nover seen in Japan before. Nami-ko, sat on a rock under a little Shinto shrine, weeping bitterly. Take hind her ordered to the sent of war, and she never exp

made like a huse egg-box in partitioned squares about three feet each way, and family crowds itself along with a tobuc-co-bon and a tea-pot. They all sit flat upon the floor, which slopes up very slightly, and when a theatre is full the "orchestra" presents a more or less enangled appearance, it being difficult sometimes to discover where one person leaves off and another begins. It is not a "seething mass of humanity," however, for these people sit still, sit quietly upon their feet, with somebody touching them on all four sides for seven and eight hours at a streich! Well, this mass of humanity was blowing its nose and sulfiling audibly when Takeo said good-bye to Nami-ko, and I saw several women, and men as well, completely overcome and sobbing quite frankly into their handkerchiefs. I thought to my-soif, if there is such a complete absence of marital love in Japan, and if sex expression is considered "essentially inquire, beneath the dignity of a true man," how is it that the portrayal of it can so move a representative audience. I recognized several people down below whom I have met in foreign social circles, Prince Shimadzu with several of his suite, all in faultless afternoon aftire, occupied the hox next to ours, and Mr. Ozaki, the mayor of Tokio, left his box at the other end of the balleony to come and visit with us during an entract; so it could not be said that what we saw was altogether an expression of the hatter of the lower classes. As fine a young man as I ever saw, one of the interpreters for the Associated Press in Tokio, sat and sufficiently in our faces while he followed for us the thread of the story. I shall not again believe that there is no love between the women and men of Japan, but I shall not cease to wish that we might see more evidence of it in their daily life.

see more evidence of it in their delly life.

There were seven acts after this and one long political speech in front of the curtain by way of variety, but I cannot go into it all, interesting as it was, without drawing tils story out to impossible lengths. The fall of Port Arthur, when gave Takeo an opportunity to save the life of the old general, was quite worthy a Belasso in its spectacular effect but one of the most interesting things about the whole performance were the touches of realism here and there, which excelled anything of the kind I ever saw. The goriness and asony of Japanese death excense has been written about and commented upon until it has become a trite subject, but in "Nami-ko" there is a death scene which is not gory nor yiolent, but see realistic that it so close to the feelings of seven the foreigners, who could not understand the language.

The Final Scene.

The Final Scene.

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hideous uniform adopted by these people. The marchioness sat at the other end of the room, talking sorily to her little daughter, while the father stood near, explaining something to a servant. In a moment or so the dector entered with his assistant in a long, white operating coat, and they proceeded silently to examine the patient with the assistance of the two nurses. The bits of "stage business" they istroduced would have made a Henry Irving or a Richard Mansfield envious, and their naturalness was simply astonishing. The dector, after a whispered aside with his assistant, went over and announced to the old general that Nami-ko could live only about thirty minutes longer; then he went back to help the younger man administer a hypodermic injection that made me cringe, They then went of a wash-bowl at the other end of the stage and deliberately washed their hands. They gathered up their belongings with perfect calmness and repose; they glanced with professional indifference at the patient, then bowed themselves out in a manner which made every individual feel that it was all over, that hope was at an end. The nurses followed their example after they had quietly arranged everything for the patient's comfort, and the family was left alone with its own.

Then came one of the most interesting bits of the performance to me. After they discovered that Nami-ko had ceased to breathe each member of the family went apart and satt alone. Nobody made any attempt to console anybody else, and I was quite hearthreaking to see the old father was away from the bed-side resoniutly and move toward the door, then they alsoevered that Nami-ko had ceased to breathe each member of the family went apart and satt alone. Nobody made any attempt to console anybody else, and I was quite hearthreaking to see the old father was always at a seen to console anybody else, and it was quite hearthreaking to see the old father was always and hearthreaking to see the old father was a seen to console anybody else, and it was quite hearthreaking to

Compulsory Women Suffrage,

A woman has been elected as local mag istrate in the commune of Rank Herlin, The accence was again the pastial modern home of General Kataoka (Marquis Oyama), and Namisko was Iying quietly no a small bed, on either side of which stood a Red Cross nurse in the regulation

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12-piece Chamber Set, pink, maron and green decoration; regular price \$10.00, now \$7.-\times.

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